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GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

DECEMBER 28-30, 1921

THE Archaeological Institute of America held its twenty-third meeting for the reading and discussion of papers at the University of Michigan December 28, 29, and 30, 1921, in conjunction with the American Philological Association. Three sessions for the reading of papers were held, and there were two joint sessions with the American Philological Association. On December 30 the members of the Institute were the guests of the Detroit Society of the Institute at luncheon, and of the Detroit Arts and Crafts Society at tea. The abstracts of the papers which follow were furnished by the authors.

WEDNESDAY, DECEMBER 28. 2.30 P.M.

1. Dr. J. Penrose Harland, of the University of Michigan, *The Minyan Migration*.

The results of the recent excavations in Hellas, particularly those conducted in the Peloponnesus by the American School, have confirmed the conjecture of Eduard Meyer and other historians, that the first invaders of "Hellenic" or Indo-European stock arrived in the southern part of the Balkan Peninsula *ca.* 2000 B.C.

In the Early Helladic Period (*ca.* 2500-2000 B.C.) the Peloponnesus appears to have been inhabited by a non-Indo-European race akin to the Lycians of Asia Minor. The evidence from the traditions and dialects points to this, and the archaeological evidence, which shows a close cultural connection between the Peloponnesus and the Cyclades in this early period, supplements the other evidence and ties it up with the Early Helladic Period.

That the régime and civilization of these non-Indo-European Early Helladic Peloponnesians were brought to an abrupt and sudden end *ca.* 2000 B.C. by an invading people from the North (probably South Thessaly and Phocis), is clearly shown by five or possibly six points of evidence. (1) The Early Helladic settlement at Korakou was destroyed by a general conflagration at the end of the Early Helladic Period. Zygouries also shows traces of destruction by fire at this time. (2) Several Early Helladic sites were destroyed by fire and never reinhabited. (3) Sudden cessation of the lustrous paint technique and typical shapes of Early Helladic (hand-made) pottery. (4) Sudden appearance of wheel-made Gray Minyan ware in highly developed state. Probable origin in Phocis. Another new ware, matt-painted pottery, also appears, but its prov-

enance has not yet been determined. (5) Change in the type of house. The curvilinear hoop-roofed house supersedes the Early Helladic rectangular house with a flat roof. (6) Possible change in burial customs.

Of the three strata of dialects in the Peloponnesus, the Indo-European "Arcadian" follows the non-Indo-European dialect (of the Early Helladic people), but precedes the Dorian. Therefore, the Middle Helladic invaders spoke "Arcadian," and were the first people of "Hellenic" or Indo-European stock to enter the Peloponnesus, where they arrived *ca.* 2000 B.C. To these people made up of many tribes I have applied the name Minyan, as a comprehensive "label of convenience," because of the conspicuous part that gray Minyan ware played in this event, and in the first centuries of this people's régime in the Peloponnesus. The "Minyans" appear to have dominated the Peloponnesus from *ca.* 2000 B.C. until they were forced to yield a greater part of it to the next invaders, the "Achaeans," *ca.* 1400 B.C.

2. Professor A. L. Frothingham, of Princeton University, *The Ludovisi Sarcophagus and the Dating of Roman Sarcophagi.*

There are various pitfalls in the dating of Roman sarcophagi. The two more important to which I want to call attention are: (1) The use of inscriptions as proof of the date of the work; and, (2) The use of the central figure on the sarcophagi as equally indisputable proof of the date. A fragment in my possession of the cover of a sarcophagus where the framed space for the inscription remained uninscribed is an example of a quite general fact that a sarcophagus was often left uninscribed in the work-shop for a long time until purchased, and that sometimes an inscription was added from one generation to several centuries after the carving of the sarcophagus. In the same way the remodelling of the principal figure on a sarcophagus relief to represent the person to be buried in it was often a much later piece of work, in either one of two cases: either as in the case of the inscription because the sarcophagus had not been used, or was waiting for its purchaser in the workshop; or, second, because the sarcophagus, after being used once, was pilfered from its original tomb and put to the use of a second occupant. An example of this first category is a fragment also in my collection.

The two greatest sarcophagi of the Roman Empire both in point of artistic merit and size, belong to this last category: (1) The sarcophagus of porphyry in the Vatican, which I have proved was originally the sarcophagus of the Emperor Marcus Aurelius, stolen later from the mausoleum of Hadrian by the Emperor Constantine in order to place in it the body of his mother Helena; (2) The so-called Ludovisi sarcophagus of white marble in the National Museum in Rome, which is the subject of this paper. It has been more or less of a mystery because it has been attributed to the latter part of the third century, when Roman sculpture was in full decadence; and yet is, perhaps, the greatest masterpiece of Roman dramatic relief sculpture,—a masterpiece both in composition, in sentiment and in technical execution. This date has been assigned to it entirely on account of the head of the principal figure on horseback, by many supposed to be an emperor. This head is undoubtedly a piece of late third century work. What I shall prove in this paper is that this head is absolutely different in style and execution from every other head on the sarcophagus,

that the head was re-cut, and that the sarcophagus itself is a splendid work of the earlier part of the reign of Marcus Aurelius. It is unique in the wonderful way in which the background, which is so prominent a part of relief sculpture in all Greek and Roman art, is here entirely eliminated. Every space is filled with figures, so that the eye sees nothing but the intensely dramatic battle scene realistically portrayed in the open. Finally, in its pyramidal-like composition, in the dying away of the dramatic action toward each end of the relief, and in the intensity and variety of emotion expressed both in the heads and in the figures, it is the greatest work of an unknown genius who lived nearly a hundred years earlier than the time of the supposed execution of the sarcophagus. In other words, it is a work of about 170 A.D. instead of about 270 A.D.

I had previously shown that the other great sarcophagus, the supposed tomb of Helena, was in reality the tomb of Marcus Aurelius, whose sculptures were equally remarkable for their beauty and suppressed dramatic qualities, and was executed immediately after his death, with a portrayal of the funeral sacrifices that accompanied the burial of his body. The Ludovisi sarcophagus I believe to have originally contained the body of one of the leading generals of Marcus Aurelius, killed in one of the northern wars of his reign. A century after his death, his tomb was desecrated, his body thrown out of the sarcophagus and the head of his figure re-cut to represent the new occupant.

It is interesting to be able to assign these two great works to practically the same period, and to connect them both with Marcus Aurelius.

3. Dr. Albert M. Friend, of Princeton University, *Some Early Mediaeval Manuscripts in the Library of J. P. Morgan.*

Besides the manuscripts in the Library of J. P. Morgan there are very few of early mediaeval date in America which are illuminated. The New York Public Library owns a lectionary illuminated probably in the abbey of Corvey near the Hartz Mountains in the early tenth century, and Mr. Henry Walters possesses a gospel book with miniatures which resemble those of this same period of the school of Cologne. In the Library of Mr. Morgan the Ashburnham Golden Gospels from Lindau (Morgan Ms. 1) can be demonstrated to have been illuminated in St. Gall together with the Folchard Psalter during the last third of the ninth century. The back cover of this manuscript which is worked in gold, silver and enamels, was also made in the same abbey, produced during the last years of the eighth century. The mutilated gospels from the collection of the Comte de Troussures (Morgan Ms. 333) is one of a group of manuscripts illuminated in the abbey of St. Bertin at St. Omer under the abbot Odbertus (986-1007). The missing illuminations of this manuscript may be identified in the first part of Ms. 56 in the library at St. Omer. The manuscript called the Gallican Missal from the collection of Henry Yates Thompson (Morgan Ms. 641) was illuminated in the scriptorium of Mont-Saint-Michel. It resembles most closely Ms. 72 in the library at Avranches. Because of certain allusions to the return of Robert Curthose, Duke of Normandy, from the First Crusade and of certain additions to the list of Saints the Missal can be dated *ca.* 1100.

4. Professor Georgiana Goddard King, of Bryn Mawr College, *Some Oriental Elements in Mediaeval Spanish Architecture.* (Read by Professor William B. Dinsmoor.)

Moorish work being excluded, the features selected lie in well-defined regions; at the east and the north coast, in the basin of the Ebro or the Duero, at Segovia or at Merida. At Merida Visigothic work is like East-Roman; near Jaca occurs the disk and the Syrian apse enclosed within a square wall; the Syrian south cloister is found at Segovia where Templars were, and in Asturias where exiles dislodged by Moslems might meet in the seventh and eighth century; there also the chambers flanking the apse and entrance with other dark chambers above. The Limousin single-aisled church, and the columns and corbels of Spanish Romanesque, have also Syrian prototypes. Coptic are the triple apse and triple dedication of altars in pre-Romanesque; also probably the transeptal east end of Asturian and Mozarabic churches. The Byzantine centralized type with roofs at different levels was copied in the east and clumsily in the north. Domes are all of eastern form (though the most interesting are Moslem), many ribbed, and fluted; some are on squinches, some on conical trompes, nine only on true pendentives. At Zamora and thereabouts is the outside ribbing, like the Greek; and many Eastern types of moulding appear. Contact with the East is fairly indicated by (1) Byzantine dominion in the sixth century; (2) cults of Egyptian gods and Syrian saints; (3) the monastery of Silos, and other ecclesiastical associations; (4) the trade route by the Ebro to the Atlantic, and another by the *Camino de plata*; (5) the Crusades in Navarre and the northeast. Postscript: the knot is magical.

5. Dr. Carl E. Guthe, of the Carnegie Institution of Washington, *The Manufacture of Pueblo Indian Pottery.*

This paper was based on a detailed study of pottery-making as now carried on at San Ildefonso, a pueblo near Santa Fé. The investigation was made under the auspices of the Department of Archaeology of Phillips Academy, Andover, Mass. Its purpose was to record the method of manufacture of Indian pueblo pottery before innovations were introduced and before commercialization ended the native practice. The various steps in moulding, sundrying and scraping, slipping and polishing, decorating and firing the pottery were explained and illustrated.¹

6. Dr. Gisela M. A. Richter, of the Metropolitan Museum of Art, New York, *Notes on Greek Furniture.*

No abstract of this paper was received.

7. Professor David M. Robinson, of the Johns Hopkins University, *A New Epitaph from Sinope and a New Epitaph in Dialogue Form from Sardis.*

The first part of this paper dealt with an inscription of the third century A.D., which was first published by the author in the *A. J. P.* XXVII, 1906, p. 448. Recently the inscription has been taken to Constantinople and has been republished with a photograph in *B. C. H.* XLIV, 1920, p. 361. The photograph published now makes the author's readings certain as opposed to

¹ In the absence of Dr. Guthe, this summary of his paper was kindly furnished by Mrs. Guthe.

those given by Reinach in *R. Arch.* III, 1916, pp. 341 ff. However, in the last line a new reading, αἴη was proposed and several verse translations were read, including the following:

No tomb is here, only a stone, a slab, a sign
 To mark Narcissus full of graceful charm benign.
 Goodness was his, noble were all his ways; his heart
 Held Pylian Nestor's far-famed speaking art.
 Envy, who crushes all things, I upbraid thee, nay
 Hast thou no shame at all when such men pass away?

The second part of the paper dealt with a stele found at Sardis in 1914. It is of the late Hellenistic or Roman type, probably first century B. C., quite like those discussed in Pfuhl's article in *Jb. Arch.* I. XX, 1905, pp. 47 ff., especially like those on pp. 52, 54. This stele represents in a niche a draped female figure with similar attendants on either side. In the upper part on a shelf are represented a lily, papyrus, a basket, and to the left of the lady is carved an *alpha*. Below is a metrical Greek inscription which is difficult to read but which is extremely important for sepulchral symbolism. It may be rendered into English verse in somewhat this fashion:

Graceful the shape incised upon the carven stone
 And delicate the lines of beauty shown.
 "But whose?" None of the muses nine. Instead
 The name Menophila is plainly read.
 "Wherefore the shelved lily and the alpha lone,
 The book, the basket, and the wreath of stone?"
 Wisdom's the book and what about the head is worn
 Means office. Alpha shows an only-born.
 Well-woven household virtues in the basket blend
 But fate unweaves each interwoven end.
 The petaled flower? Like lily pure it was her time
 To bloom. Death stole it from the garden of her prime.

 "Handful of dust am I." Of such, as many dead,
 Are praises sung by friends, and fond words said.
 Not so, ah me, with parents. To their silent years
 Thy going left a legacy of tears.

THURSDAY, DECEMBER 29. 9.30 A.M.

1. Dr. Harriet Boyd Hawes, of Wellesley College, *A Gift of Themistocles: Two Famous Reliefs in Rome and Boston.*

The "Ludovisi Throne" and the Boston tri-partite relief formed the ends and adjacent side pieces of a couch-altar in the sanctuary of the Lycomids at Phlya.

(1) The fish and pomegranate shown on the Boston relief were food forbidden to initiates in Attic mysteries. These attributes and early rules of Greek iconography make the seated figure on the left of the Boston relief Demeter, the one on the right Persephone. Between them stands Eros. Only at Phlya were

these three divinities worshipped together. Themistocles restored and decorated the Lycomid sanctuary at Phlya, which had been burnt by the Persians. Time and place accord with the style of the reliefs. (2) At Phlya Earth was named the Great Goddess and her mysteries antedated the mysteries at Eleusis. Phlyus was accounted her son, Lycus her great-grandson. The central figure on the "Ludovisi Throne" is Mother Earth supported by attendants who may be called the Ismenian Nymphs; Pausanias mentions a House of Lycus near Ismenus' shore and an altar of the Ismenian Nymphs at Phlya. (3) The veiled woman on the Roman relief is a priestess celebrating the mysteries of Earth. (4) The old woman on the Boston relief is a ministrant in the mysteries of Earth. The object she held in her hand was a *horn*; it has been chiselled away because of its mystic connections. Other mystic objects, such as *liknon* and *ptuon*, stood in front of her completing the required width of the slab. (5) The youth on the Boston relief is a young Lycomid chanting hymns of Orpheus in honor of Eros, as narrated by Pausanias. (6) The flute-player on the Roman relief is also celebrating the Lycomid rites of Eros.

The ideas embodied in these marbles are "Orphic"; they were derived from the pre-Hellenic religion and formed the background of Euripides, whose childhood was spent at Phlya in the days when these reliefs were being carved.

2. Professor George W. Elderkin, of Princeton University, (a) *A Possible Allusion to the Erechtheum in the Peace of Aristophanes*; (b) *Salmoxis and the Lysippean Portrait of Alexander*.

These papers will be published in full.

3. Professor Howard Crosby Butler, of Princeton University, *The Bearing of Proportions upon the Dating of Ionic Columns*.

The material of this paper will appear in full in Volume II of *Sardis*.

4. Professor William B. Dinsmoor, of Columbia University, *Structural Iron in Greek Architecture*.

This paper will be published in full in a later number of the JOURNAL.

5. Miss Emily L. Wadsworth, of Meriden, Connecticut, *Stucco Reliefs in Rome*.

The use of stucco reliefs, that is of modelled stucco or plaster, was very popular for interior decoration in Rome during the first two centuries of the Empire. Thanks to the medium used, and to the employment of a method both expeditious and practical, that of working free hand quickly before the plaster could dry, the reliefs are usually full of spirit, freedom and originality. Several important examples are well known—the decorated vaults from the house discovered in the Farnesina gardens, and the interiors of the Tombs of the Valerii and of the Pancratii on the Latin Way. There are others, less well known, which are, perhaps, even more interesting. At Castel Gandolfo, on the wall of a

semicircular corridor in the theatre built by Domitian in his Alban Villa, there is a continuous frieze with subjects appropriately connected with the stage. Two tombs recently discovered under the church of San Clemente on the Appian Way contain reliefs which are coarser and heavier, but at the same time very decorative and attractive. The reliefs which decorate the walls, piers and vaults of the so-called Underground Basilica, the most spectacular of the recent discoveries in Rome, add greatly to the mysterious atmosphere of the monument. The range covered by the subjects is very great, including mythological scenes, genre and humorous scenes, rustic shrines, portrait heads, cult objects, stylized victories and subordinate ornamental motives.

6. Professor C. P. Morey, of Princeton University, *The Origin of the Asiatic (Sidamara) Sarcophagi*.

The additions to the series made by Weigand (*Jb. Arch. I.* 1914), and by Stohlman (*A.J.A.* 1921) have increased the known examples of the Asiatic (Sidamara) sarcophagi to about 55. A monograph on the series as a whole, including a catalogue raisonné, will be published by the writer as a fascicle of H. C. Butler's *Sardis* in 1922. The present paper is a résumé of a chapter of this monograph, dealing with the location of the atelier which produced the earlier sarcophagi of the series in the second half of the second century.

That the series as a whole was made in Asia is now generally admitted. Proof of origin in Asia Minor is found in the fact the majority of the examples found *in situ* were discovered in Asia Minor, in the persistent resemblance of the architectural motifs of the sarcophagi to details of Asiatic buildings, in the eastern character of the marble, wherever analysis has been made, and the Asiatic provenance of the specific parallels for certain figure-types used by the sculptors of the atelier.

Weigand has isolated the types of the Lesbian cyma used in Syria, Asia Minor, Greece and Italy in the second century A.D., and the Lesbian cyma of the sarcophagi conforms to the Asiatic variety. Another peculiarity of the earlier sarcophagi is the concave entablature flanking the central aedicula, as on the sarcophagus of Melfi, a disposition which reproduces that of the *prostas* of Asiatic stage façades, such as that of Azani and especially Sagalassus. The later sarcophagi of the earlier group imitate the later stage façades of Asia Minor when the entablatures have become of rectangular plan throughout.

The sarcophagus discovered at Sardis enables us to limit the centre of production to the vicinity of Sardis, since the neglect shown in carving the right lateral face shows that the sculptor was acquainted with the position to the right of the steps of the tomb which the sarcophagus was to occupy, and where such neglect would not be noticeable. The Sardis example belongs to the earlier group of the series, and shows thus that its atelier must have been in the vicinity of Sardis. The distribution of the earlier group in Asia Minor reveals that all but one of the inland examples were found in Lydia or on its borders; hence Weigand was right in guessing that they were produced in Lydia. Six have been found in Lydia; five in coast towns of Asia Minor to which they could have been exported; five more in Italy where export is certain. This indicates a seaport as the centre of export. Of the two seaports of Lydia, Smyrna and Ephesus, the latter has most in its favor. The copying of a detail of the frieze of the Ionic

temple on the Ilissus on one of the sarcophagi and also on a relief found at Ephesus, in both cases with an accuracy that extends to the actual dimensions, indicates that sarcophagus and relief were executed in the same atelier. The ornament of the Lydian group is closely paralleled by that of the upper story of the Library at Ephesus, finished under Antoninus Pius, and one of the most popular of the figure types used in the Lydian atelier is being fashioned by one of the sculptors in the representation of a studio carved in relief on a fragment from Ephesus in the Ottoman Museum. In Lycia the sarcophagi seem to have been known as ἀγγεία Ἀσιανὰ in contrast to the local ones which bore the name of ἀγγεία τορκά (cf. inscription published by Heberdey, *Sitz. Wien. Akad.* XLV, 2, p. 27, No. 26). Ἀσιανός at this period could only refer to the Roman province of Asia of which Ephesus was the capital. The atelier which produced the earlier group to which the Sardis example belongs is thus seen to be Lydian, having its centre probably in Ephesus. The evidence for the location of the later atelier which produced the sarcophagus of Sidamara and its congeners is less decisive, but points to a centre in the north of Asia Minor, possibly one of the sea-coast cities, as Cyzicus, Nicaea, or Nicomedia.

7. Dr. Edgar L. Hewett, of the School of American Research, Sante Fé, *Native American Painters*.

No abstract of this paper was received.

FRIDAY, DECEMBER 30. 9.30 A.M.

1. Mr. Emerson H. Swift, of Princeton University, *Imagines in Imperial Portraiture*.

This paper will be published in full in a later number of the JOURNAL.

2. Mr. Clarence Kennedy, of Smith College, *New Photographs of Greek Sculpture*.

No abstract of this paper was received.

3. Professor A. L. Frothingham, of Princeton University, *Medusa as Artemis in the Temple at Corfu*.

The results of the German Emperor's excavation of a very archaic temple at Corfu are about to be published, according to Professor Dörpfeld, who directed the excavations in 1910 and subsequent years. In 1911 I said that the temple might be one of Artemis and made the revolutionary suggestion of the identity of Medusa with Artemis in this instance, owing to the extraordinary fact that the central figure in the terra-cotta pedimental sculptures of this temple was a figure of the Gorgon Medusa flanked by her two children, Pegasus and Chrysaor, and by her two colossal lions. I expressed this theory in a letter published in the *Nation* and in an article in the *American Journal of Archaeology* of the same year. Recently Dr. Dörpfeld writes me that an inscription discovered after the publication of my theory has proved that the temple was in fact a temple of

Artemis and he has accepted my theory of the identification of Medusa with both the Goddess and the Sun and that the temple was dedicated to her. This should put an end to the old theory of Medusa as a frightful, evil demon and a bogey, which I have been fighting ever since 1910, and is the most spectacular proof of my theory, that she was a goddess, which I expect to embody in a special volume.

There are two phases in the creation and development of the Gorgon Medusa. Originally she is pre-Olympian. She is a child of Mother Earth and belongs to the primitive stage of proto-Hellenic religion, the matriarchal stage when the mother goddess was supreme and when the great snake, the emblem of life, was also the emblem of the great productive forces of mother earth. Medusa was the embodiment of this material productive force. The second stage in the Gorgon evolution coincided with the substitution of the male for the female deity as leader of the Pantheon, when in the duality of productive forces the father-sun-heat took the upper hand of the other element in the production of life, the mother-earth-moisture element. In this second phase the darting snakes of the solar heat around the Gorgon's nimbus were symbolic of one side of the Gorgon's function, in the same way as the great snakes at her girdle were symbolic of the earth moisture forces of the great mother.

The pediment at Corfu is unique not only in its subject but in its importance as by far the earliest pedimental sculpture of Greek art. The rest of the pedimental sculptures besides the Gorgon and her four accompanying figures represent apparently the primitive conflict between the gods and the giants and the victory of the forces of order over chaos. Zeus appears as a subordinate figure in the fight. The two children of Medusa represent the two elements of heat and moisture. Chrysaor is Apollo in his character of sun-god. In historical times the epithet of Apollo as a solar god was Chrysaor, and his darting arrows are described as snakes. Pegasus, the horse, is of course the well-known emblem of Poseidon, the god of waters, and therefore in primitive Medusa symbolism represented the other element, moisture. At Corfu, therefore, Medusa is the great producing force of the universe through a combination of heat and moisture. She is the presiding genius over the creative evolution out of which world order is produced. There are a number of small decorative pedimental compositions with the Gorgon head as central figure, both as a solar and as a vegetation or fertility emblem. They are, therefore, echoes of the thought embodied in the Corfu pediment.

4. Professor George Grant McCurdy and Professor Charles Peabody, of the American School of Prehistoric Studies in France, *The New Prehistoric School: America Digging in France*.

The new School of Prehistoric Studies began excavations on time at the beginning of July, 1921, in an *abri*, or rock-shelter of Mousterian epoch, adjoining the famous Mousterian Station of La Quina, near Villebois-Lavalette, (Charente). This site had been awarded the American School by Dr. Henri Martin, of Paris, from whose original idea the School took birth. The workers were the Director, Professor George Grant MacCurdy, of Yale University and Mrs. MacCurdy, Miss Crockett of Radcliffe College, Miss MacCurdy the niece of the Director, and Mr. A. W. Pond, a graduate of Beloit College, and the

winner of the scholarship of two thousand francs offered by the School. During two months of excavation, mostly confined to the American *abri*, but occasionally running over into other upper palaeolithic stations, a fair quantity of stone implements, especially scrapers was found, and very many animal bone fragments and teeth (the reindeer, horse, bison and hyena were most numerously represented). A fine *pointe de la gravette*, a bone point and a hunter's bone tally of Aurignacian age are among the unusual specimens found. The most important thing to emphasize is the opportunity the students have there of doing their own excavating and learning at first hand the value of specimens; also the privilege which is theirs of studying in the well equipped laboratory of Dr. Martin near by, and of profiting by his advice. After the close of the digging, excursions were taken to the Dordogne and to the sites and caverns of Lot, and the Pyrenees; these included the famous Tuc d'Audubert and Trois Frères, shown by the hospitality of Count Bégouen. The budget for the second year is guaranteed, applications for the two scholarships offered are coming in, and there is no reason for discouragement as to the immediate future of the School.

5. Dr. W. Frederick Stohlman, of Princeton University, *The Primitive Christian Cycle in Asia Minor*.

The student of Early Christian art is struck by the disparity between the great number of monuments found in Rome, dating from the first four centuries, and the corresponding dearth of monuments found in Asia Minor. The catacomb paintings and sarcophagi of Rome furnish a comprehensive cycle of scenes, whereas for Asia Minor we have to wait until the sixth century to construct even a limited cycle. But a very complete cycle for Asia Minor can be reconstructed if, instead of confining ourselves to monuments found in Asia Minor, we take into account those at Rome and elsewhere that show a close connection with Asia Minor art. Now the columnar sarcophagi of Rome and Gaul show the closest connection in architectural arrangement, style and canon of the figure with the pagan columnar sarcophagi of Asia Minor. The early columnar types of Rome and Gaul copy the types of the Asia Minor sarcophagi in the use of the three niched, arch and gable, five arch, and level entablature types. As time goes on these forms break down into fantastic combinations and in addition there arise such forms as the city gate, where the background is filled with a succession of gates with crenellations, the tree type, where the branches of trees form the arcade, the Red Sea type and the Star and Wreath type. These types, distinguished as they are from the ordinary frieze sarcophagus by their architecture, are further marked by a distinctive cycle of scenes, scenes which never occur on frieze sarcophagi and a good many of which continue in Asia Minor and Byzantine art of a later date.

The scenes found on columnar sarcophagi and never on those of the frieze type are: (1) Beardless Moses in the Crossing of the Red Sea; (2) Job; (3) Marriage of the Virgin; (4) Joseph's Dream; (5) Christ healing *two* blind men; (6) Christ healing the paralytic at the pool of Bethesda; (7) Christ and the centurion; (8) Christ washing the feet of Peter; (9) Crown of thorns; (10) Simon of Cyrene; (11) Symbolic Crucifixion; (12) Paul stoned at Lystra; (13) Execution of Paul; (14) Peter released from prison by the Angel; (15) Peter led to execu-

tion, Peter carrying the cross. To this list must be added another almost as exclusively confined to the columnar type: (1) Isaac on the altar in the sacrifice of Isaac; (2) Beardless Moses receiving the laws; (3) Beardless Moses striking the rock; (4) Ascension of Elijah; (5) Hebrews refusing to worship the image; (6) Betrayal; (7) Christ before Pilate; (8) Delivery of keys to Peter.

This list alone would mark the columnar sarcophagi as a group apart, but they are grouped together by stronger ties than iconography since they are distinguished from the frieze sarcophagi by marked characteristics in the architectural arrangement. These architectural features are derived in some cases directly and in others indirectly from pagan Asia Minor sarcophagi, and this alone would make us look to Asia Minor for the place of origin of the scenes. But when this is reinforced by the appearance of these scenes in later Asia Minor and Byzantine art, and in many cases by their limitation to Asiatic and Byzantine art, we can feel confident that they represent the Primitive Christian Cycle of Asia Minor.

6. Professor Ernest T. Dewald, of Rutgers College, *The Appearance of the Horseshoe Arch in Western Europe*.

This paper will be published in full in a later number of the JOURNAL.

7. Dr. J. Penrose Harland, of the University of Michigan, *American Excavations at Zygouries, near Corinth*.

No abstract of this paper was received.